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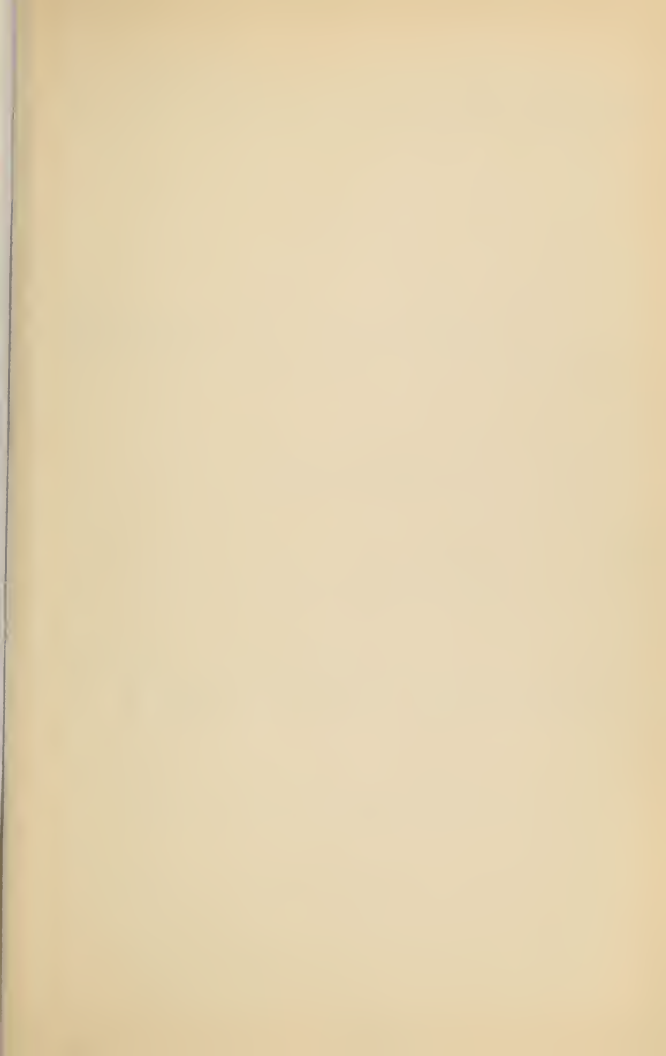
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F. MEDER'S COLLECTION

OF

RARE OLD PRINTS,

Part III.

ON EXHIBITION AT

C. KLACKNER'S GALLERY,

NO. 5 EAST 17TH STREET,

NEW YORK.

INTRODUCTORY.

IN compiling my former two lists of prints, I adopted the plan of selecting but a small number for description. These lists, which comprised the finest and choicest examples, were soon rendered useless by the speedy sale of the prints quoted. The present catalogue represents almost my entire collection and, while numerically the most extensive of the series, it is also the most important by reason of the quality and rarity of the contents.

The first part, of itself alone, will attract and delight the collector, representing as it does a collection of gems of a character and value rarely seen together, while the last comprises a list of portraits which have a distinct and individual interest. The fact that the finest and rarest prints are classified together must not, however, be construed into a suggestion that the remainder of the catalogue does not merit examination. The purpose of this arrangement is merely to render the comprehension of the especially noteworthy examples easier for the reader, as these might be overlooked and lost in an indiscriminate catalogue. The excellence and interest of the collection will be in no way impaired by this distinction.

To facilitate the use of the catalogue, the Old Masters have been arranged together in alphabetical order, with the Chiaroscuros at the end ; then follow the Mezzotintos, the Line-Engravings of the XVIII and XIX Centuries and Bartolozzi's school. The Portraits form one entire section, subdivided in the same manner as the preceding, and those engraved after Sir Joshua Reynolds collected under his name. The Aquatints being too few in number to constitute a special chapter follow immediately after the Mezzotintos.

NEW YORK, October, 1889.

F. MEDER.

GEMS OF THE COLLECTION.

ANONYMOUS. Dotted manner (*Manière criblée*) of about 1460.

THE MYSTICAL MARRIAGE OF ST. CATHERINE.

Capital piece. A composition of eight figures ; old colored ; exceedingly well preserved. Size, $10\frac{5}{8} \times 7\frac{1}{2}$.

MASTER E. S. of 1466.

ST. JOHN BAPTIST. (Chalice cover.) *Passavant*, 165.

This plate is considered the master's *chef d'œuvre*.

MARTIN SCHOENGAUER. About 1420—1438.

THE SMALL CRUCIFIXION. *Bartsch* 22.

Extremely scarce.

ST. JAMES FIGHTING AGAINST THE SARACENES. *B.* 53.

This is a splendid impression of Schoengauer's most important plate ; extremely scarce and in fine condition.

ISRAEL VAN MECKENEN. 1424?—1503.

THE DANCE OF HERODIAS. *Bartsch* 9.

The master's principal work ; in first-class condition, both in regard to printing and preservation.

THE ANNUNCIATION. *B.* 34.

THE CIRCUMCISION. *B.* 37.

Both the above prints are splendid examples of this early master ; they belong to a set of twelve plates (*B.* 30—41) known as "THE LIFE OF THE VIRGIN."

THE HOLY FAMILY. *B.* 143.

The Virgin holding the Child on her lap and St. Ann enthroned ; St. Joseph on the left ; three other saints on the right. One of the loveliest plates by this master, in an impression of unsurpassed qualities.

ALBRECHT DÜRER. 1471—1523.

ST. HUBERT. *Bartsch* 57. An impression of the highest order.

LUCAS VAN LEYDEN. 1494-1533.**THE CONVERSION OF ST. PAUL.** *Bartsch* 107.

One of the master's most important and rarest works, in an unusually clear and strong print of perfect preservation. His plates being delicately engraved, yielded only very few good impressions, and this is the reason why they are almost every time exhibited in weak and gray impressions.

DOMENICO CAMPAGNOLA.

First part of XVI century.

EXECUTION OF A SAINT. *Bartsch* 6.

Unusually strong, and in perfect condition.

ANTHONIE VAN DYCK. 1599-1641.**PIETER BREUGHEL.** *Wibiral* 2. *Dutuit* 2.

First state, very fine, and extremely rare.

ANTHONIE VAN DYCK, *W.* 4. *D.* 3.

First state, very fine, and extremely rare.

FRANS SNYDERS. *W.* 11. *D.* 11.

First state, very fine, and extremely rare.

LUCAS VOSTERMAN. *W.* 14. *D.* 13.

First state, very fine, and extremely rare.

SCHELTE À BOLSWERT. First part of XVII century.**THE CROWNING WITH THORNS.** After VAN DYCK. *Andresen* 9.

First state ; splendid impression before the additional work on the right side of the plate.

PAUL REMBRANDT HARMANSZ VAN RIJN. 1607-1669.**THE TRIUMPH OF MORDECAI.** *Blanc* 12. *Dutuit* 48.

Very early impression ; full of bur.

JESUS BROUGHT HOME FROM THE TEMPLE. *B.* 38. *D.* 70.

Very early ; the entire plate covered with bur.

THE GOOD SAMARITAN. *B.* 41. *D.* 75.

First state ; with the white horse's tail, etc. ; full margin, showing a small sketch on the right-hand side. Extremely scarce in this condition.

AN OLD MAN WITH A DIVIDED FUR CAP. *B.* 271. *D.* 280.

One of the earliest impressions, before the scratch extending from the cap to the left cheek. Extremely rich.

A LANDSCAPE WITH A MILL SAIL. *B.* 326. *D.* 223.

A very fine impression ; strong and clear. *DUTUIT* says of this plate :—
“ Fine impressions are still more rare than those of the preceding plate.” (Referring to *D.* 222, “ The landscape with a Cottage and a Hay-Barn.”)

A LANDSCAPE WITH A COTTAGE AND A HAY-BARN. *B.* 327. *D.* 222.

An impression of the highest order ; strong and transparent.

THE GOLD-WEIGHER'S FIELD. *B.* 334. *D.* 231. Superb impression.

FERDINAND BOL. 1611—1631.

ST. JEROME. *Dutuit* 3. First state ; extremely fine.

THEODOR 'CASPAR VON FÜRSTENBERG.
?—1675.

FREDERICK, MARGRAVE OF BADEN. *Smith* 2.

Splendid specimen of Prince Rupert's contemporary ; extremely rare.

WALLERANT VAILLANT. 1623—1677.

[Visited England in the suite of Prince Rupert, who communicated to him the secret of Mezzotinto. He printed the plates for the Prince.]

CHARITAS. *Wessely* 2.

A lovely family group of the artist's wife and children. First state.

ROBERT NANTEUIL. 1630—1673.

POMPONE DE BELLIÈVRE. *Robt. Dumesnil* 37.

The artist's *chef d'œuvre*, which is considered to be the best engraved portrait. Splendid impression, with almost full margin. Very rare.

JEAN-BAPTIST VAN STEENBERGHEN. *R. D.* 226.

First state. This portrait, better known as “ l'Avocat de Hollande,” is another splendid example of NANTEUIL's master hand.

ANTOINE MASSON. 1636—1700.

GUILLAUME DE BRISACIER (The Gray-Haired Man), *R. Dumesnil* 15.
Masson's master-work. Very fine and rare.

JAMES McARDELL. About 1729—1765.

P. P. RUBENS, HIS WIFE AND CHILD. After RUBENS. *Smith* 159.
First state ; very rare.

WILLIAM PETHER. 1731 to about 1795.

THE RABBI. After REMBRANDT. *Smith* 43. First state; extremely rare.

Under the picture, artists' names and publisher's address in scraped letters—ground not cleared. In the second state the plate has been cut down and surrounded by an octagonal frame with paneled corners. Inscription in coarsely printed letters: "Van Incog pinxit. Don Du Bious fecit," etc. It seemed as if Pether preferred thus, with playful fancy, to destroy his magnificent plate, than to allow inferior impressions of it to obtain circulation.

J. C. SMITH.

PORTRAIT OF REMBRANDT. After REMBRANDT. *S.* 41.

Beautiful proof, of great rarity.

JOHN DIXON. 1740—1780.

BETTY MUNROE ("The Apple Girl.") *Smith* 24. First state; very rare.

RICHARD EARLOM. 1723—1822.

P. P. RUBENS' WIFE AND SON. After RUBENS. *Smith* 33.

First state; splendid proof.

THE PRESENTATION IN THE TEMPLE. After REMBRANDT.

Andresen 6. First state; very fine.

THE WATER MILL. After HOBBEEMA. *A.* 39. First state; brilliant proof.

JOHANN PETER PICHLER. 1765—1806.

MAGDALEN. After BATTONI. *Andresen* 6.

First state; extremely fine and rare.

CHARLES HOWARD HODGES. 1774?—1837?

THE SHIP-BUILDER AND HIS WIFE. After REMBRANDT.

Andresen 8. First state; very rare.

GIOVANNI VOLPATO. 1733—1803.

SET OF EIGHT ENGRAVINGS FROM THE FRESCO-PAINTINGS BY RAPHAEL IN THE STANZES OF THE VATICAN. *Apell* 17—23 and MORGHEN, *Apell* 42.

RAPHAEL MORGHEN. 1753—1833.

TRANSFIGURATION. After RAPHAEL. *Apell* 20.

Splendid open letter proof; full paper; of the greatest rarity.

AURORA. After GUIDO RENI. *A.* 32.

Artist's proof; very fine; a great rarity.

GIUSEPPE LONGHI. 1766—1831.

LO SPOSALIZIO. After RAPHAEL. *Apell* 3.

Open letter proof; brilliant impression.

JOHANN FRIEDRICH WILHELM MÜLLER.

1782—1816.

SISTINE MADONNA. After RAPHAEL. *Apell* 3.

Superb proof, before the coat of arms and the dedication; with only the artists', publisher's and printer's names, and the title, "La Madonna di S. Sisto di Rafaele." in open cursive letters; exceedingly rare.

GOUACHES.

RAPHAEL'S "HOURS," engraved by Petit, L. Courtelle, Lavallée, L. F. Mariage, N. Thomas, J. F. Ribault, Hubert, and Dequevauvillier fils, wonderfully colored by Maestri, the famous Italian master in gouache painting. This set is one of the finest known.

OLD PRINTS.

ANONYMOUS ITALIEN MASTERS.

VIRGINIUS KILLING HIS DAUGHTER. *Bartsch* XIII, p. 108, No. 5.

MICHAEL ANGELO'S "BATHERS."

Copy after AGOSTIO VENEZIANO. *B.* 423.

ECCE HOMO. After LUCAS VAN LEYDEN. *B.* 71.

HEINRICH ALDEGREVER. 1502—1562.

JOSEPH ORDERING GRAIN TO BE SOLD TO HIS BROTHERS.

Bartsch 21.

ALBRECHT ALTDORFER. 1488—1538.

THE VIRGIN AND CHILD AND TWO ANGELS. *Bartsch* 15.

Also Reversed Copy.

BACCIO BALDINI. 1436—?

THE PROPHET SOLOMON. *Bartsch* 7. Very fine.

DANTE FRIGHTENED BY THE WILD BEASTS. *B.* 37.

Head-piece to the first song of DANTE'S "Divine Comedy."

JACOPO DA BARBARI (JACOB WALSCH).

Called the Master of the Caduceus. About the end of the XV century.

CLEOPATRA. *Passavant* 28. Very fine and rare.

HANS SEBALD BEHAM. 1500—1550.

JESUS CHRIST AT SIMON'S HOUSE. *Bartsch* 25.

THE FOUR EVANGELISTS. *B.* 55—58. First states; very fine.

THE ORNAMENT WITH FISH-HEADS. *B.* 235.

First state; very fine.

THE ORNAMENT WITH TWO GENII. *B.* 236.

First state; big margin; very fine.

NICOLAS BERGHEM. 1620—1683.

THE WATERING-PLACE. *Bartsch* 4.

ABRAHAM BLOOTELING. 1634—1695?

HEAD OF A CHILD. After P. P. RUBENS. *Wessely* 92. Fine.

FERDINAND BOL. 1611—1681.

THE PHILOSOPHER. *Dutuit* 6. Second state; rare.

BARTHOLOMEUS BREENBERG. 1620—1660.

THE AQUEDUCT. *Bartsch* 8.

INTERIOR OF A GROTTO. *B.* 12.

A ROMAN RUIN. *B.* 13.

PETER BREUGHEL.—After him engraved.

1530—1590 (70 ?)

BATTLE OF THE MONEY-CHESTS.

THE CALLING OF JACOB.—DEATH OF THE MAGICIAN. Pair.

CHRIST AND THE ADULTERESS.

THE TEMPTATION OF ST. ANTHONY.

JACQUES CALLOT. 1592—1635.

THE SMALL VIEW OF PARIS. *Meaume* 712. II.

VIEW OF THE LOUVRE. *M.* 713. II.

VIEW OF PONT NEUF. *M.* 714. II.

A LANDSCAPE WITH A GUITAR-PLAYER. *M.* 1114. I.

AGOSTINO CARRACCI. 1558—1601.

THE FAN. *Bartsch* 260. Very rare.

JOAN THEODOR DE BRY. 1561—1623.

PROCESSION OF SOLDIERS to the right, with the standard-bearer in the centre. After JOST AMMAN. *Andresen* 15.

JOHANNES PIETER DE FREY. 1770—1834.

SYNDICS. After REMBRANDT. *Andresen* 9. First state.

ETIENNE DE L'AULNE (Stephanus Delaune.) 1519—1583.

TRAJAN BETWEEN VICTORY AND ROME. *Robt. Dumesnil* 303.

MARCO DENTE DA RAVENNA. ?—1527.

THE BATTLE. *Bartsch* XIV. No. 420.

ALBRECHT DÜRER. 1471—1523.

VERONICA'S HANDKERCHIEF. *Bartsch* 25. Extremely fine.

THE VIRGIN AND ST. ANN. *B.* 29.

THE VIRGIN ON THE CRESCENT, WITH CROWN OF STARS AND SCEPTER. *B.* 32.

THE VIRGIN CROWNED BY ONE ANGEL. *B.* 37.

THE VIRGIN CROWNED BY TWO ANGELS. *B.* 39.

MADONNA WITH THE BUTTERFLY. *B.* 44. Very fine.

ST. ANTHONY. *B.* 58. Very fine.

THE RAPE OF AMYMON. *B.* 71. Very fine.

THE RAPE OF A YOUNG WOMAN. (Proserpine.) *B.* 72.
Very fine, before the rust spots.

THE LITTLE COURIER. *B.* 80. Brilliant impression.

THE LADY AND THE LANSQUENET. *B.* 82.

THE COOK AND HIS WIFE. *B.* 84.

THE TURKISH FAMILY. *B.* 85.

THE STANDARD-BEARER. *B.* 87.

ASSEMBLY OF SOLDIERS. *B.* 88. Fine.

THE BIG HORSE. *B.* 97. Splendid print.

THE KNIGHT, DEATH, AND THE DEVIL. *B.* 98.
Splendid impression, but restored.

CALVARY. Wood-cut. *B.* 59. First state.

THE VIRGIN WITH THE APPLE, ADORED BY ANGELS. Wood-cut. *B.* 101. II.

CORNELIS DU SART. 1665—1704.

THE VILLAGE FESTIVAL. *Bartsch* 16.

GÉRARD EDELINCK. 1640—1707.

MOSES. After PHIL. DE CHAMPAIGNE. (Engraved together with NANTEUIL.)

Robt. Dumesnil. 1. III.

THE FIGHT FOR THE STANDARD. After LEONARDO DA VINCI.

R. D. 44. III.

CLAUDE GELLÉE.—Called Lorrain. 1600—1682.

LANDSCAPE WITH BRIGANDS. *Robt. Dumesnil* 12.

APOLLO AND THE SEASONS. *R. D.* 20. II.

HENDRIK GOLTZIUS. 1558—1616.

THE NINE MUSES. *Bartsch* 146—154. Early impressions.

LES CULBUTEURS. ("The Plungers.") After CORNEILLE CORNELIS.

THE FALL OF ICARUS. *B.* 259.

THE FALL OF PHÆTON. *B.* 260.

THE FALL OF IXION. *B.* 261.

WENZEL HOLLAR. 1607—1677.

THE FOUR SEASONS, *Parthey* 610—613. Very fine.

THE CATHEDRAL OF ANTWERP. *P.* 824. Very fine.

A SPANIEL. *P.* 2097.

A DEAD MOLE. *P.* 2106.

JAN LIVENS. 1607—1668.

HEAD OF AN ORIENTAL. *Dutuit* 8.

JEAN MORIN. 1612—1660.

ST. PETER AND ST. PAUL. After PHIL. DE CHAMPAIGNE.

GEORG PENCZ. 1500—1550.

CHRIST HEALING THE SICK WOMAN. *Bartsch* 40.

GIAMBATTISTA PIRANESI. 1707—1778.

AVANZI DELLA VILLA DI MECENATE. Proof very fine.

VEDUTA DEL TEMPIO DI ERCOLE. Very fine.

VEDUTA DELLA GRAN PIAZZA E BASILICA DI ST. PIETRO,
Restored.

MARC ANTONIO RAIMONDI. 1475—1534.

STRENGTH. *Barisch* 375. Very fine.

HOPE. *B.* 391. Very fine.

PERFUMING PAN. *B.* 489. Extremely fine and rare.

PAUL REMBRANDT HARMANSZ VAN RIJN. 1607—1669.

ADAM AND EVE. *Blanc* 1. *Dutuit* 35. Second state.

ABRAHAM'S SACRIFICE. *Bl.* 6. *Du.* 40. Early impression.

JACOB AND LABAN. *Bl.* 7. *Du.* 119. Second state.

THE CIRCUMCISION. *Bl.* 20. *Du.* 52. First state.

THE FLIGHT INTO EGYPT. *Bl.* 25. *Du.* 57. Second state.

REPOSE IN EGYPT (Night Effect). *Bl.* 30. *Du.* 62. Third state.

JESUS CHRIST PREACHING (The "Little LaTombe") *Bl.* 39. *Du.* 71.
Early impression on Japanese paper.

JESUS DRIVING THE MONEY-CHANGERS FROM THE TEMPLE.
Bl. 44. *Du.* 80. First state.

THE DESCENT FROM THE CROSS (A Sketch). *Bl.* 57. *Du.* 89.
Very fine.

THE ENTOMBMENT. *Bl.* 61. *Du.* 93. Second state; on parchment.

JESUS AND THE DISCIPLES AT EMMEUS. *Bl.* 63. *Du.* 94.
Second state; very fine.

BATTLE PIECE. *Bl.* 89. *Du.* 118. Second state.

THE RAT-KILLER. *Bl.* 95. *Du.* 122. Second state.

THE SCHOOLMASTER. ("Hurdy-Gurdy Player.") *Bl.* 99. *Du.* 123.

PHILOSOPHER IN MEDITATION. *Bl.* 112. *Du.* 144. First state.

AN OLD MAN WITH A BUSHY BEARD. *Bl.* 115. *Du.* 147.

DIANA BATHING. *Bl.* 165. *Du.* 198. Very fine.

YOUNG MAN SEATED, REFLECTING. *Bl.* 258. *Du.* 232. Very fine.

AN OLD MAN LIFTING HIS HAND TO HIS CAP. *Bl.* 268. *Du.* 275.
Very fine.

AN OLD MAN IN AN AMPLE VELVET CLOAK AND WITH
FUR CAP. *Bl.* 270. *Du.* 278. Second state; splendid impression.

VIEW OF AMSTERDAM. *Bl.* 313. *Du.* 207. Very impression.

A LANDSCAPE WITH A COTTAGE AND BARN. Counter
proof. *Bl.* 327. *Du.* 222.

A LANDSCAPE WITH AN OBELISK. *Bl.* 32S. *Du.* 224.

Second state ; very fine.

THE MILL. (Rembrandt's Mill.) *Bl.* 333. *Du.* 230.

Very early impression.

A LANDSCAPE WITH A LARGE BOAT. *Bl.* 336. *Du.* 233.

Second state ; very fine.

ROLAND ROGHMANN. 1597—after 1685.

MAIL SERVICE BETWEEN HOLLAND AND ITS COLONIES.

10 plates complete. *Dutuit* VI, p. 17.

GEORG FRIEDRICH SCHMIDT. 1712—1775.

SAMSON THREATENING HIS FATHER-IN-LAW. After REMBRANDT.

Jacoby 137. First state.

RESURRECTION OF JAIRUS' DAUGHTER. After REMBRANDT.

J. 165.

PHILOSOPHER IN HIS GROTTTO. After REMBRANDT. *J.* 166.

MARTIN SCHOENGAUER. About 1420—1483.

THE ANNUNCIATION. *Bartsch* 3. Extremely fine.

BAPTISM OF CHRIST. *B.* 8. Extremely fine.

AGONY IN THE GARDEN. *B.* 9.

CHRIST TAKEN PRISONER. *B.* 10.

CHRIST DESCENDING INTO HELL. *B.* 19.

THE VIRGIN SEATED IN A YARD. *B.* 32.

One of his loveliest plates ; very fine impression.

ST. MARTIN. *B.* 57.

ORNAMENT OF MULBERRIES (should read Hops). *B.* 115.

Very rare.

ROBERT STRANGE. 1723—1792.

ST. CECILIA. After RAPHAEL. *Le Blanc* 14. II.

DIRK (THEODOR) STOOP. 1610—1685.

CAVALIER GALLOPING TOWARDS THE LEFT. *Bartsch* 1.

Before the number.

NICOLAS HENRI TARDIEU. 1674—1749.

THE BATTLE OF CONSTANTIN. After CHARLES LEBRUN.

THE TRIUMPH OF CONSTANTIN. After CHARLES LEBRUN.

HIERONYMUS VAN AKEN. (Bosh, the Jolly.)

GROTESQUES. Proof.

JAN VAN DE VELDE. 1598—1679.THE QUACK. After W. BUYTENWEG. *Andresen* 17.**ALDERT VAN EVERDNIGEN.** 1621—1675.LANDSCAPE. *Dutuit* 2. Second state.LANDSCAPE. *Du.* 5. Second state.LANDSCAPE. *Du.* 7. First and second states.LANDSCAPE. *Du.* 8. First state.LANDSCAPE. *Du.* 9. Second state.LANDSCAPE. *Du.* 32. Second state.LANDSCAPE. *Du.* 39. First stateLANDSCAPE. *Du.* 47. Second state.LANDSCAPE. *Du.* 57. Second state.LANDSCAPE. *Du.* 59. Second state.LANDSCAPE. *Du.* 75. Second and third states.LANDSCAPE. *Du.* 76. Second state.LANDSCAPE. *Du.* 89. First state.**ISRAEL VAN MECKENEN.** 1424 (?)—1503.THE ANNUNCIATION. *Bartsch* 5. Fine.THE EXECUTION OF ST. JOHN BAPTIST. *B.* 8.CHRIST BEFORE THE HIGH PRIEST. *B.* 15.ST. BARBARA. *B.* 122.ST. MARGARET. *B.* 129. Very fine.**ADRIAN VAN OSTADE.** 1610—1685.THE HURDY-GURDY PLAYER. *Faucheux* 8. II.THE FIGHT WITH KNIVES. *F.* 18. II. b.THE FESTIVAL UNDER THE ARBOUR. *F.* 47. II.**JAN JORIS (GEORGE) VAN VLIET.** 1610—?ST. JEROME. After REMBRANDT. *Bartsch* 13. First state ; very fine.BUST OF A MAN WITH BUSHY HAIR. After REMBRANDT. *B.* 19.BUST OF AN ORIENTAL. After REMBRANDT. *B.* 20.BUST OF AN OLD MAN. After REMBRANDT. *B.* 23.

PETER CORNELISZ VERBEEK. 1599—?

CAVALIER IN SHORT CLOAK, LINED WITH FUR, AND WEARING A FEATHER HAT.

CORNELIS VISSCHER. 1618—1658.

THE BIG CAT. *Wussin* 152.

JEAN GEORGES WILLE. 1717—1807.

STROLLING MUSICIANS. After C. W. E. DIETRICH. *Le Blanc* 52.

THE FAMILY CONCERT. After G. SCHALCKEN. *Le Bl.* 54. II.

THE SATIN GOWN. After G. TEEBURG. *Le Bl.* 55. IV.

THE THREAD-WINDER (G. Dow's Mother). After G. Dow.
Le Bl. 61. II. Very fine.

DUTCH GIRL KNITTING. After F. MIERIS. *Le Bl.* 64. II.

THE GOOD WOMAN OF NORMANDY. After ALEX. WILLE.
Le Bl. 71. III.

JAN WITDOEK. 1604—?

ELEVATION OF THE CROSS. After P. P. RUBENS. *Andresen* 5.
First state.

MARTIN ZASINGER. Second half of XV century.

SOLOMON ADORING THE IDOLS. *Bartsch* 1.

CHIAROSCUROS.

ANONYMOUS ITALIAN MASTER.

A MAN SEATED, SEEN FROM BEHIND. *Bartsch* XII, page 148
No. 13. Very likely by Antoine de Trente.

HANS SEBALD BEHAM. 1500—1550.

ADAM AND EVE. *Passavant* 172.

BARTOLOMEO CORIOLANO.

First part of XVII century.

A SYBIL. After GUIDO RENI. *Bartsch* XII, page 87. No. 2.
Very fine.

A SYBIL. After GUIDO RENI. *B. XII*, page 88. No. 4. Very fine.

A SYBIL. After UGO DA CARPI. *B. XII*, page 89. No. 6.

ALLIANCE OF PEACE AND ABUNDANCE. After GUIDO RENI.
B. XII, page 131. No. 10. First state.

LUCAS CRANACH. 1472—1553.

ST. CHRISTOPHER. *Bartsch* 58. Grey. Extremely fine.

ST. CHRISTOPHER. *B.* 58. Brown. Fine.

CHRISTOPH JEGHER. 1620—1670 ?

PORTRAIT OF A MAN WITH BEARD (RUBENS' BROTHER).
After RUBENS. Very fine. *Schneervoogt* 286.

UGO DA CARPI. 1460—1523.

THE MIRACULOUS DRAUGHT. After RAPHAEL. *Bartsch XII*,
page 37. No. 13.

THE DESCENT FROM THE CROSS. After RAPHAEL. *B. XII*,
page 43. No. 22.

MEZZOTINTO—ENGRAVINGS.

ANONYMOUS. End of XVIII century.

LEIGHT OF HAND BY A MONKEY, OR THE LADY'S HEAD
UNLOADED. pt.

JOHANN FRIEDRICH BAUSE. 1738—1814.

LUCINDE. After P. FALCONET. *Keil* 31.

JODOCUS BICKART. Second part of XVII century.

HEAD OF AN OLD MAN IN MEZETIN CAP. *Laborde*, page 215. No. 3.

THOS. BLACKMORE. 1740—1780.

DUTCH LADY. After F. HALS. *Smith* 5.

ABRAHAM BLOOTELING. 1634—1695 ?

HEAD OF AN OLD MAN. *Wessely* 119.

BUST OF AN OLD WOMAN. After C. VISSCHER.

J. F. CLERCK. Early part of XIX century.

STANDARD-BEARER. After REMBRANDT. Fine proof.

MARTIN DICHTL (DÜCHTL). 1623—1630.

THE COOK-MAID. *Andresen* 3. Very rare.

WILLIAM DICKINSON. 1746—1823.

MADNESS. After R. PINE. First state.

CORNELIS DU SART. 1665—1704.

THE TWELVE MONTHS. (Four engraved by Gole.) *Dutuit* 20—31.
Uniform set; very fine.

MARCH. Apart. *Du.* 22.

PUBLIC REJOICING OCCASIONED BY THE FALL OF NAMUR.

MAN FIRING A ROCKET. *Du.* 33.

A WOMAN SELLING TEA. *Du.* 35.

DRUNKEN SOLDIER OF THE EAST INDIAN ARMY. *Du.* 38.

SOLDIER RETURNING FROM THE EAST INDIES. *Du.* 42.

THE FOUR AGES.

YOUTH. *Dutuit* 44.

MANHOOD. *Du.* 45.

A PEASANT WOMAN SITTING AT A ROUND TABLE WITH
PEASANT. *Du.* 47. Du Sart's rarest plate.

RICHARD EARLOM. 1728 - 1822.

A BLACKSMITH'S SHOP. After Jos. WRIGHT. *Smith* 47. II.

BATHSHEBA BRINGING ABISAG TO DAVID.

After A. VAN DER WERFF. *Andresen* 1. Fine proof.

THE SAME. Fine print.

SUSANNAH AND THE TWO ELDERS. After REMBRANDT. *A.* 2.
Splendid proof.

THE WITCH. After D. TENIERS. *A.* 15. Print.

A SLEEPING BACCHUS. After LUCA GIORDANO. *A.* 18.
Extremely fine print.

CALLISTO IN HER RETIREMENT. After A. VANDYCK. *A.* 19.
Very fine proof.

BACCHANALIANS. After P. P. RUBENS. *A.* 20. Very fine proof.

ANGELICA AND MEDORO. After BENJ. WEST. *A.* 25.

THE FOUR MARKET PIECES. After SNYDERS and LANGJAN.
A. 43—46. Beautiful set of proofs.

THE SAME. Very fine set of prints; full margin.

THE LARDER. After MARTIN DEVOS. A. 47. Proof; with full margin.
 THE VIRGIN AND CHILD AND ST. JOHN. After CARLO DOLCE.
 Proof.

PORTER AND HARE. After J. ZOFFANI. Print. Very rare.

JOHN FABER, JR. 1684—1756.

THE HOUSEWIFE'S EMPLOYMENT—"THE CHURNER." After
 PH. MERCIER. *Smith* 405. II.

J. J. FREIDHOFF. 1768—1818.

THE WATERFALL. After JACOB RUYSDAEL. *Andresen* 13.

JACOB GOLE. 1660—1737.

THE NEW BONNET. After C. DU SART. Proof.

G. GRAHAM. Latter part of XVIII century.

VAN TROMP. After REMBRANDT. *Smith* 3. Open letter proof.

VALENTINE GREEN. 1739—1813.

THE MARRIAGE OF ST. CATHERINE. After CAMILLO PROCACCINI.
Andresen 6.

THE ADORATION OF THE SHEPHERDS. After B. E. MURILLO. A. 7.

THE DESCENT FROM THE CROSS. After P. P. RUBENS. A. 15.

Very fine impression in colors.

CUPID STUNG BY A BEE, IS CHERISHED BY HIS MOTHER.
 After BENJ. WEST. A. 27. Fine proof.

THE VIRGIN AND CHILD, ELIZABETH AND ST. JOHN. After
 WILLIBERT.

JOHN GREENWOOD. 1727—1792.

CAVALIER AND LADY PLAYING WITH SPANIELS. Proof.

ARNOULD HOUBRAKEN. 1660—1719.

SHEPHERD AND SHEPHERDESS. *Laborde*, p. 168. No. 1. Very fine.

RICHARD HOUSTON. 1722—1775.

DOMESTIC EMPLOYMENT—WASHING. After P. MERCIER. *Smith*
 141. No. 3.

DOMESTIC AMUSEMENT—PLAYING ON THE GUITAR. After
 P. MERCIER. *S.* 141. No. 4.

WOMAN PLUCKING FOWL. After REMBRANDT. *S.* 148. Fine print.

MAN CUTTING A PEN. After REMBRANDT. *Andresen* 5. III.

HEAD OF THE EXECUTIONER. After PRINCE RUPERT. Very fine.

JOHANN GERHARD HUCK. 1748—?

SYLVAN STREAM. After JACOB RUYSDAEL. *Andresen* 5.

KARL JAUZ. Second half of XVIII century.

AN OLD WOMAN. After REMBRANDT. Proof.

ROBERT LAURIE. 1740—1804.

CHARITAS. Proof. Very fine.

THE FULL—and THE WANE OF THE HONEYMOON.

After F. WHEATLEY.

PIETER LOUW. 1720—after 1794.

A MEDLÆVAL SOLDIER. On Japanese paper. Fine.

JAMES McARDELL. About 1729—1765.

THE FLOUR MILL. After I. Richards. Very fine.

WILLIAM PETHER. 1731—about 1795.

OFFICER OF STATE. After REMBRANDT. *Smith* 38.

Second state ; very fine.

CHARLES PHILLIPS. 1737—1773 ?

THE STUDIOUS PHILOSOPHER. After REMBRANDT. *Smith* 6. II.

BOY AND PIGEONS. After FRANCISCO MOLA. *Andresen* 6.

BERNARD PICART. 1673—1733.

TWO YOUNG WOMEN, whose attention seems to be attracted by some thing outside. *Laborde* page 318. No. 7.

JOHANN PETER PICHLER. 1765—1806.

ST. JOHN BAPTIST. After BATTONI. *Andresen* 5. }

MAGDALEN. After BATTONI. A. 6. }

A very fine pair.

THE RESURRECTION OF LAZARUS. After REMBRANDT. Fine proof

ROBERT POLLARD. 1750—1810.

INFANTILE SPORTS. *Smith* 3.

PETER SCHENK. 1645—1715.

THE GREAT PAINTER IN DISTRESS. *Andresen* 8. First state.

CAVALIER AND GIRL AT THE WINDOW. After OCHTERVELT. A. 9

HEINRICH SINTZENICH. 1752—1812.

MAGDALEN. After CARLO DOLCE. Proof.

JOHN SMITH. 1654—1720.

MARY MAGDALEN. After G. SCHALCKEN. *Andresen* 6. II.

JONATHAN SPILSBURY. 1730—1795.

A DUTCH LADY. After REMBRANDT. *Smith* 40. II.

WALLERANT VAILLANT. 1623—1677.

THE TURK. *Wessely* 139. Very fine print; on Japanese paper.

THE SMOKER. After TENIERS. *W.* 150.

READING A LETTER. After GERARS. *W.* 183. I.

CARD PLAYERS. After GERARS. *W.* 185. II.

JAN VAN DER BRUGGEN. 1649—after 1714.

THE MISERS. *Laborde*, page 153.

WOMAN SMOKING; INTERIOR OF A DUTCH INN. After D. TENIERS.

THE SMOKER. Very rare.

NICOLAS VAN HAEFTEN. End of the XVII and beginning of XVIII century.

THE THREE PEASANTS AT A WINDOW. *Weigel* 10.

JAN VAN SOMER. 1640—1701.

THE BANQUET. After JEAN LIS. *Wessely* 120.

PAUL VAN SOMER. About 1649 to about 1716.

THE DENTIST. *Wessely* 31. First state; very fine; full margin.

JAN VERKOLJE. 1650—1693.

PANIEL BARKING. *Wessely Appendix D.*

NICOLAS VERKOLJE. 1673—1746.

DUTCH INTERIOR. *Wessely* 34. His principal plate; very fine.

JEAN-BAPTISTE LE PRINCE. (The inventor of Aquatinta.) 1733—1781.

REPOSE. (Aquatinta.) *Andresen* 7. First state.

GILLE DEMARTEAU. (The inventor of the Crayon-manner.) 1750—1806.

MADONNA. After MURILLO. Restored. Printed in colors.

STUDY OF A FEMALE FIGURE. From RAPHAEL's "Transfiguration." Full margin; very fine. Printed in colors.

LINE ENGRAVINGS

OF THE XVIII AND XIX CENTURIES.

AUGUSTE GASPARD LOUIS BOUCHER- DESNOYERS (Baronet). 1779—1857.

LA BELLE JARDINIÈRE. After RAPHAEL. *Apell* 11.
Open letter proof; splendid impression with full margin.

JOHANN AUGUST EDUARD MANDEL. 1810—1892.

SANCTUS, SANCTUS, SANCTUS DEUS EST. After A. HENNING.
Apell 9. Artist's proof.

RAPHAEL MORGHEN. 1753—1833.

MADONNA OF THE CHAIR. After RAPHAEL. *Apell* 6. II.
Open letter proof; very fine.

THE LAST SUPPER. After LEONARDO DA VINCI. A. 21. III.
Very fine.

AURORA. After GUIDO RENI. A. 32. IV. Before the retouch.

JOHANN FRIEDRICH WILHELM MÜLLER 1782—1816.

SISTINE MADONNA. After RAPHAEL. *Apell* 3. IV.
Before the retouch by BERVIC. Very fine.

CARLO ANTONIO PORPORATI. 1741—1816.

CUPID THREATENING ("GARDE À VOUS!")
After A. KAUFFMANN. *Apell* 7.

CLORINDE AND TANCRED. After C. VAN LOO. A. 9.

"RAPHAEL'S HOURS." — Engraved by Petit, L. Courtelle Lavallée
L. F. Mariage, N. Thomas, J. F. Ribault, Hubert and Dequevau
villier fils. Fine old set.

PORTRAITS.

ANONYMOUS ITALIAN MASTER.

CAIUS JULIUS CÆSAR, First Roman Emperor, and
 A. VITELIUS, VIII Roman Emperor. } On one sheet.

ABRAHAM BLOOTELING. 1634—1695 ?

EGBERT MEESZ KORTENÆR, Dutch Admiral.

After B. VAN DER HELST. *Wessely* 21. II.

JEAN JACQUES DE BOISSIEU. 1736—1810.

PORTRAIT OF HIMSELF.

FRANÇOIS CHEREAU. 1688—1729.

NICOLAS DE LARGILLIERRE. Before the word "Cancellarius."
 Very fine.

CORNELIS DANCKERTS. 1561—1634.

WITTE CORNELISZ DE WIT, Dutch Admiral.

JEAN DAULLÉ. 1709—1763. and S. F. RAVENET 1707—1774.

MLLE. LAVERGNE. Very fine.

CRISPIN DE PASSE. First part of XVII century.

PHILIP OF SPAIN AND MARGARETE OF AUSTRIA. *Franken* 81

PIERRE DREVET. 1664—1738.

BENÉ FRANÇOIS DE BEAUVAU DU RIVAU. *Firmin-Dido* LC

PIERRE-IMBERT DREVET. 1697—1739.

JACQUES—BENIGNE BOSSUET. *Firmin-Didot* 12. ST
 (Out of the sixth hundred).

ADRIENNE COUVREUR. Called "LeCouvreur." *F.-D.* 24. III

BARTOLOZZI AND HIS SCHOOL.

FRANCESCO BARTOLOZZI. 1728—1813.

MADONNA DEL SACCO. After ANDREA DEL SARTO. *Apell* 7.

SHRIMPS ! After W. HOGARTH. Very fine.

SPINNING A TOP. After W. HAMILTON. Printed in colors.

JOHANN FRIEDRICH BAUSE. 1738—1814.

SERENA. After J. B. GREUZE. *Andresen* 5. First state ; very fine.

THE LITTLE COQUETTE (LA PETITE RUSÉE).

After SIR JOSHUA REYNOLDS. A. 9. II. Artist's proof.

THOMAS BURKE. 1741 to first part of XIX century.

FLORA DISPENSING HER FLOWERS ON EARTH. After COSWAY.
Printed in colors.

WILLIAM DICKINSON. 1746—1823.

THE DUCHESS OF DEVONSHIRE AND THE VISCOUNTESS OF
DUNCANNON. After A. KAUFFMANN.

Printed in colors ; very fine, but no margin.

FRANZ VALENTIN DURMER. 1766 to after 1835.

PAYSANNE DE BERNE. PAYSANNE DE LA FORÊT-NOIRE.

After OELENHEINZ.

JEAN-BAPTIST LUCIEN.

TWO ITALIAN GIRLS. (The daughters of Guercino).

After GUERCINO. Very fine.

ROBERT POLLARD. 1750—1810.

LOVE ;—FRIENDSHIP. After R. COSWAY. A very fine pair.

HEINRICH SINTZENICH. 1752—1812.

CECILIA. After DOMENICHINO. Printed in colors ; very fine.

ALBRECHT DÜRER. 1471—1528.

ALBRECHT VON BRANDENBURG. Called "The Little Cardinal."
Bartsch 102. Very fine.

PHILIP MELANCHTON. *B.* 105. Very fine; strong impression.

BILIBALD PIRKHEIMER. *B.* 106.

ERASMUS OF ROTTERDAM. *B.* 107.

GÉRARD EDELINCK. 1640—1707.

PHILIPPE DE CHAMPAIGNE. After himself. *Robt. Dumesnil* 165. I.
Restored.

LE GRAND COLBERT. *R. D.* 171. Very fine.

NATHANAEL DILGERUS. *R. D.* 185.

HYACINTHE RIGAUD. *R. D.* 303. II.

RENOLD ELSTRACKE. First part of XVII century.

MARIE, QUEEN OF SCOTS. No margin.

WILLIAM THE CONQUEROR. Full margin.

HENRY THE VI. Full margin.

EDWARD THE IV. Full margin.

THOMAS MORUS. Full margin.

THOMAS SUTTON. Full margin.

M. ANT. DE DOMINIS. Full margin.

J. F. FRICK. 1774—1850.

LOUISE, QUEEN OF PRUSSIA. After SCHREEDER.

HENDRIK GOLTZIUS. 1558—1616.

JOHANNES ZURENUS. *Bartsch* 189. Very fine.

NICOLAS DE DAVENTER. (Mathematician.) *B.* 204.

WENZEL HOLLAR. 1607—1677.

ALBRECHT DÜRER. After himself. *Parthey* 1390. Fine.

MORETT. *P.* 1470. I. Very fine.

JACOB HOUBRAKEN. 1698—1780.

JOHN FISHER, ARCHBISHOP OF ROCHESTER. After H. HOLBEIN.
1450—1535. *Andresen* 18. I.

JOHN, DUKE OF LAUDERDALE. After P. LELY. *A.* 21. II.

GEORGE SAVILE, MARQUIS OF HALIFAX.

TALMASH, LIEUTENANT-GENERAL.

JAN LIVENS. 1607—1663.

DANIEL HEINSIUS. *Bartsch* 58. III.

PIERRE LOMBART. 1613—1682.

ANNA, COUNTESS OF BEDFORD. *Andresen* 10. No. 7.

HENRY, COUNT ARUNDEL. *A.* 10. No. 11.

ROBERT SAM'L MARCUARD. 1751—1792.

FRANCESCO BARTOLOZZI. After SIR JOSHUA REYNOLDS.

ANTOINE MASSON. 1636—1700.

ANN OF AUSTRIA. *Robt. Dumesnil* 11. Fine ; but no margin.

CHARLES COLBERT, MARQUIS DE CROISSY. *R. D.* 21. Very fine.

MARIN. *R. D.* 24. First state ; very fine.

ROBERT NANTEUIL. 1630—1678.

JACQUES AMELOT. *Robt. Dumesnil* 19. First state ; very fine.

ANN OF AUSTRIA. *R. D.* 23. Second state ; very fine. $\frac{3}{4}$ life size.

PHILIBERT-EMMANUEL DE BEAUMANOIR DE LAVARDIN.

R. D. 34. First state ; very fine.

LOUIS BOUCHERAT.. *R. D.* 46. $\frac{3}{4}$ life size.

JACQUES, MARQUIS DE CASTELNAU. *R. D.* 58. Very fine.

CAMBOUT DE COISLIN. *R. D.* 70. First state ; full margin.

FRANÇOIS DE BONNE, MARÉCHAL DE CRÉQUI.

R. D. 81. Second state.

LOUIS DONI D'ATTICHY. *R. D.* 83.

PIERRE JEANNIN. *R. D.* 112.

GUILLAUMME DE LAMOIGNON. *R. D.* 121. Third state. $\frac{3}{4}$ life size.

MICHEL LE MASLE. *R. D.* 126. First state.

JEAN LORET, *R. D.* 150. Third state ; very fine.

LOUIS XIV. *R. D.* 153. Third state ; very rare.

LOUIS XIV. *R. D.* 162. $\frac{3}{4}$ life size.

NICOLAS POTIER DE NOVION. *R. D.* 207. Second state ; fine.

LOUIS PHILIPPE, DUC D'ORLEANS. *R. D.* 208. First state ; very fine.

HARDOUIN DE PEREFIXE DE BEAUMONT. *R. D.* 213.

Full margin ; very fine.

PIERRE PONCET. *R. D.* 215. First and second states.

FRANÇOIS SERVIEN, BISHOP OF BAYEUX. *R. D.* 225. First state.

I. PÉLICIER. End of XVIII century.

BENJAMIN FRANKLIN.

PAUL REMBRANDT HARMANSZ VAN RIJN.

1607—1669.

PORTRAIT OF JAN ASSELYN. *Blanc* 171. *Dutuit* 255.

Second state, on Japanese paper.

PORTRAIT OF DR. JAN ANTONIDES VAN DER LINDEN.

Bl. 181. *Du.* 264. Third state.

REMBRANDT AND HIS WIFE. *Bl.* 203. *Du.* 19. First state.

REMBRANDT, with a soft round cap. ("R. aux trois crocs.")

Bl. 224. *Du.* 28. Fourth state.

REMBRANDT, with a scarf around his neck. *Bl.* 229. *Du.* 17. Third state.

REMBRANDT, wearing a mezetin cap with a feather. *Bl.* 233. *Du.* 20.

MASKIA, and two other heads of women—one asleep. *Bl.* 251. *Du.* 256.

Very fine.

GEORG FRIEDRICH SCHMIDT. 1712—1775.

HIRSCH MICHEL. *Jacoby* 144. Very fine, but no margin.

DINGLINGER. After A. PESNE. *J.* 148. First state; full margin.

REMBRANDT, when young. After himself. *J.* 150. Fine.

ROBERT STRANGE. 1723—1792.

THE CHILDREN OF CHARLES I. *LeBlanc* 49. II.

JONAS SUYDERHOEF. 1600 to after 1669.

PORTRAIT OF H. GOLTZIUS. *Wussin* 30. First state; very fine.

MARIA OF BURGUNDY, wife of Emperor Maximilian I.

After P. P. RUBENS. *W.* 52. First state; very fine.

REINIER VINKELES. 1741—1816.

GEORGE WASHINGTON.

CORNELIS VISSCHER. 1618—1658.

GELLIUS DE BOUMA. *Wussin* 8. II.

PIETER SCHRIJVER. After P. SOUTMAN. *W.* 42. III and IV states.

JEAN GEORGES WILLE. 1717—1807.

LOUIS PHELYPEAUX. After J. L. TOCQUÉ. *LeBlanc* 124. II.

JEAN DE BOULLOGNE. After H. RIGAUD. *LeBl.* 126.

First state ; very fine.

THE SAME. Third state.

FREDERICK THE GREAT. After A. PESNER. *LeBl.* 151. II.

ABRAHAM BLOOTELING. 1634—1695. ?

WIFE OF DE LAIRESSE. *Wessely* 121.

CORNELIS DE WIT. After J. DE BANE.

ANDRÉ BOUYS. 1675—?

CLAUDIUS GROS DEBOZE. (Archeologue and Numismatist).

Laborde page 308, No. 2.

JOSIAH BOYDELL. 1752—1817.

REGNIER HANSLOE AND HIS WIFE. After REMBRANDT. *Smith* 3. I.

PHILIP DAWE. Last part of XVIII century.

MISS WOOLLS. After R. COSWAY. *Smith* 12. II.

A. De BLOIS. First part of XVIII century.

ORTANCE MANZINI, DUCHESSE DE MAZARIN. *Smith* 2. Scarce.

J. De GROOT. 1650—?

NICOLAS BOILEAU.

MARTIN DICHTL, (DÜCHTL). 1623—1680.

PORTRAIT OF CASPAR EGKHER. *Laborde*, p. 225, No. 3. Extremely rare.

WILLIAM DICKINSON. 1746—1823.

SIR JOHN FIELDING. After W. PETERS. *Smith* 20. II. Scarce ; fine.

JOHN DIXON. 1740—1780.

BETTY MONROE. (The Apple Girl—Octavo). After FALCONET.
Smith 25.

ROBERT DUNKARTON. 1744 to before 1817.

REV. WILLIAM COXE, Archdeacon of Wilts. After Sir WM. BEECHY.
Smith, 15.

RICHARD EARLOM. 1723—1822.

RUBENS' WIFE. After P. P. RUBENS. *Smith* 38. Very fine print.

RUBENS' SON AND NURSE. After P. P. RUBENS. *Andresen.* 52.

J. FINLAYSON. 1780 to about 1776.

MR. SHUTER, MR. BEARD and MR. DUNSTALL, in the characters of Justice Woodcock, Hawthorne. and Hodge ("Love in a Village.") After J. ZOFFANI. *Smith* 14. Very fine print.

JACOB GOLE. 1660—1737.

PORTRAIT OF REMBRANDT. After himself. Very fine proof.

VALENTINE GREEN. 1739—1813.

POPE INNOCENT X. After VELASQUEZ. *Smith* 73. Fine.

MRS. LE MAISTRE. After E. F. CALZE. *S.* 83. II. Fine.

SIR THOS. WHARTON. After A. VAN DYCK. *S.* 140. II.

JOHANN GOTTFRIED HAID. 1730—1776.

REMBRANDT, with a paper roll. After himself.

JOHANN JACOBÉ. 1733—1797.

MARQUIS DE GALLO, in the robe of the Order of St. Januarius. After H.FÜGER. *Andresen* 7. First state.

ANTON GRAFF, Painter. First state.

IGNAZ FREIHERR VON STÜRMER—Jesuit and Austrian internuntius at Constantinople. After F. MOESNER and J. KOHL. First state.

PRINCESS ELIZABETH OF WÜRTTEMBERG.

GEORGE KEATING. 1749 to after 1798.

MR. KEMBLE IN THE CHARACTER OF KING RICHARD III. After GABRIEL STUART. *Smith* 5. Very fine.

JAN LUTMA, JR. 1609—1676.

J. LUTMA, SR. *Smith* p. 173. Rare.

JAMES McARDELL. About 1729—1765.

LADY MARY CAMPBELL (Mary, Lady Coke). After A. RAMSEY. *Smith* 43. II. Very fine.

P. P. RUBENS, WIFE AND CHILD. After RUBENS. *S.* 159. II.

GUISEPPE PHILIPPO LIBERATI MARCHI.
1735—1803.

PRINCESS CZARTORYSKA. After the same. *Smith* 5.

JOHANN PETER PICHLER. 1765—1806.

FRANCIS II, EMPEROR OF AUSTRIA. After the same. Very fine.

FRANCIS PLACE. ?-1728.

RICHARD THOMPSON. After G. SOUST. *Laborde* p. 277. Rare.

AFTER SIR JOSHUA REYNOLDS. 1723-1792.

LADY ELIZABETH KEPPEL. Engraved by EDW. FISHER. *Smith*, 86.
Very rare.

MRS. BARRINGTON. Engraved by RICHARD HOUSTON. *S.* 6. III.

OMAI. Engraved by J. JACOBÉ. *S.* 7. II.

MRS. CATHERINE CHAMBERS. Eng. by J. McARDELL. *S.* 40. II.

LADY CHARLOTTE FITZ-WILLIAM. Eng. by J. McARDELL. *S.* 67. II.

MISS CRUSES (MISSES CREWE). Engraved by J. S. PAUL. *S.* 3.

MISS JACOB. Engraved by JONATHAN SPILSBURY. *S.* 21. II.

This print obtained the highest premium in 1761.

JAMES PAINE AND JAMES PAINE, JR. Engraved by J. WATSON.
S. 111. II.

JOHANN JACOB RIDINGER. End of XVIII and first part of XIX century.

JOHANN ELIAS RIDINGER. Celebrated deer painter.

J. G. SEILLER. Pupil of PH. KILIAN. Worked about 1680-1687.

MADAME JANE SKEFFINGTON. Very fine and rare.

JOHN SMITH. 1654-1720.

JOHN EGERTON, Earl of Bridgewater. After G. KNELLER. *S.* 23. II.

MRS. CARTER. After G. KNELLER. *S.* 33. II.

MME. D'AVENANT. After G. KNELLER. *S.* 76. I.

MRS. CONWAI HACKETT. After J. RILEY. *S.* 121. II.

LADY HOWARD. After G. KNELLER. *S.* 136. II.

SIR JOHN PERCIVALE. After G. KNELLER. *S.* 200. II.

MRS. SHERARD. After G. KNELLER. *S.* 229. II.

JOHN RAPHAEL SMITH. 1752-1812.

MISS BROWN, (afterwards Mrs. Cargill), in the character of "Clara."
Smith 27.

MISS LEFEVRE.—"FELICIA" (then and some time afterwards at Drury Lane). After his own picture. *S.* 191. V.

CHARLES TOWNLEY. 1746—?

LEONARDO DA VINCI. After himself. *Smith* 5. I.

DOMENCHINO. After himself. *S.* 7. II.

C. TURNER. 1780—1840.

JOHN CLERK, Advocate of Edinburgh. After H. RAEBURN.

BERNHARD VAILLANT. 1627—1674.

JOHANNES VAN DER SPELT, Physician at Leyden.

After F. VAN MIRIS. *Laborde* p. 126.

WALLERANT VAILLANT. 1623—1677.

VAILLANT'S WIFE. *Wessely* 6. First state; very fine.

VAILLANT'S WIFE. *W.* 7. First state; very fine.

VAILLANT'S SON ANDREAS (The designer). *W.* 21.

VAILLANT'S FATHER (The man with a pot). *W.* 24. Very fine.

JOHANNES MICHAEL DILHERS, Pastor. *W.* 34.

GOVAERT FLINCK, Painter. After GERARS. *W.* 39. II.

PETER VAN DER HAGEN, Pastor. *W.* 44. II.

JACOB HEIBLOCQ. *W.* 45.

LAURENTIUS HOMMA. *W.* 46.

JAN VAN DER BRUGGEN. 1649 to after 1714.

ISABELLE D'ORLEANS, Duchess de Guise. After MIGNARD.

ARNOUD VAN HALEN. ?—1732.

GÉRARD DE LAIRESSE, Painter. *Laborde* p. 169.

JAN VAN SOMER. 1640—1701.

MICHEL ADRIANTSZ DE RUIJTER. After CHARLE DE JARDIN.

Wessely 19. Very fine.

EMPEROR LEOPOLD. *W. Supp.* 7. Before any inscriptions; very rare.

NICOLAS VERKOLJE. 1673—1746.

ZOMER, Print Collector. *Wessely* 12. II.

GEORGE WHITE. 1671 to about 1732.

NICHOLAS SANDERSON (Mathematician). After VANDERBANK.

Smith 41. I.

ROBERT WILLIAMS. End of the XVII and first part of the XVIII century.

SIR EDMUND KING, Physician of Charles II. After PETER LELY.
Smith 31.

BENJAMIN WILSON. 1721—1788.

MARY, LADY BOYNTON. After F. COATS. Very fine.

GUSTAV LUEDERITZ. 1804—?

THORWALDSEN. Proof before letters.

PIERRE MARIE ALIX. 1752—1819.

VOLTAIRE. (Aquatinta). Printed in colors *Andresen* 4.

RACINE. (Aquatinta). Printed in colors ; proof.

AUGUSTE GASPARD LOUIS BOUCHER-DESNOYERS. (Baronet). 1779—1857.

CHARLES MAURICE DE TALLEYRAND-PERIGORD.

After F. GÉRARD. *Apell* 44. III. Very fine.

GEORG JACOB FELSING. 1802—?

RAPHAEL SANTI. After himself. *Apell* 30.

NARCISSE LECOMTE. 1794—?

MLLE. MARS. Fine proof.

JOH. AUG. EDUARD MANDEL. 1810—1882.

THE GREAT ELECTOR. After NASON. Unique impression ; before the name and date in the fur. *Apell* 26.

RAPHAEL MORGHEN. 1758—1833.

FRANCESCO DI MONCADA. After A. VAN DYCK. *Apell* 124. Very fine ; second state ; fine third state and fourth state.

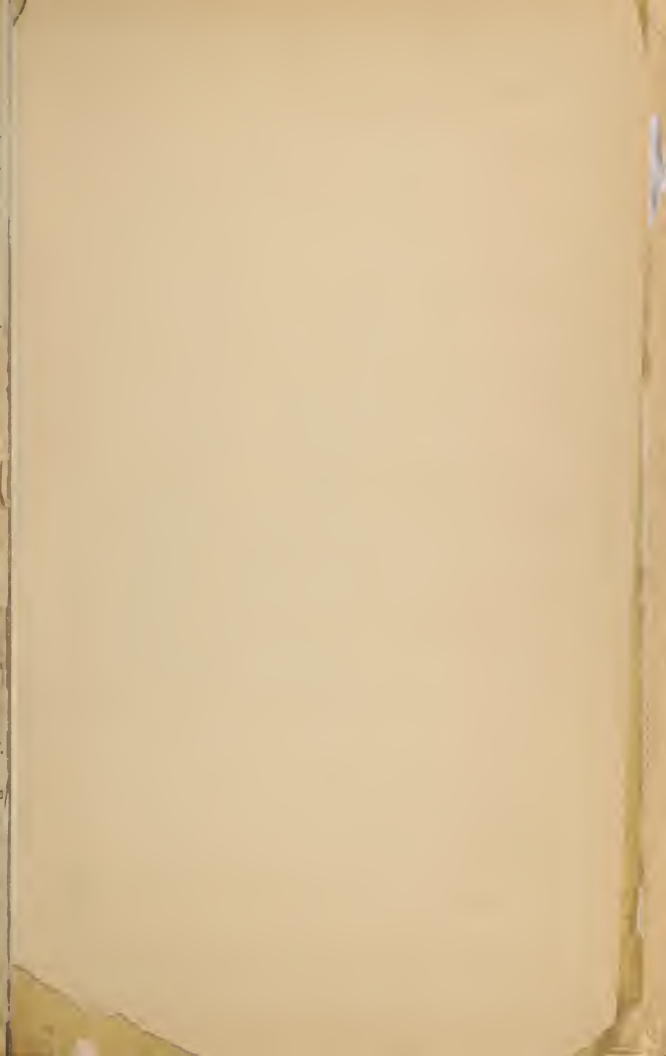
LEONARDO DA VINCI. After himself. *A.* 142. IV. Fine old impression.

JOHANN GOTTHARD VON MÜLLER.

1747—1830.

LOUISE ELIZABETH VIGÉ LE BRUN. After herself. *Apell* 28.

JEAN GEORGE WILLE. After I. B. GREUZE. *A.* 41.



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